

Toronto Conservatory of Music

1945 - 1946

**WEDNESDAY
FIVE O'CLOCKS**

FIRST CHAMBER MUSIC CONCERT

PARLOW STRING QUARTET

GUEST ARTIST: CORNELIUS YSSELSTYN - 'CELLO

Kathleen Parlow	-	-	First Violin
Samuel Hersenhoren	-	-	Second Violin
Michael Barten	-	-	Viola
Isaac Mamott	-	-	'Cello

CONSERVATORY CONCERT HALL
(College Street and University Avenue)

Wednesday, November 28th, 1945, at five o'clock

Tema con variazioni from Quartet in A, Op. 2 Glière

Reinhold Glière (1875-1926) was born in Kiev, and studied at the Moscow Conservatory under Taneiev and Ippolitov-Ivanov.

Although of Belgian parentage his whole musical utterance and idiom was completely Russian. It is perhaps easy to recognize the influence of such composers as Tschaikovsky, Borodin and Glazounow in Glière's compositions, but his mastery of the chamber music style and knowledge of the capabilities of the instruments, combined with his great gift of melody, make his music of definite value to the chamber music repertoire.

The "Theme and Variations" from the First Quartet is probably considered the most popular and characteristic of Glière's works.

Quintet in C major, Op. 163 Schubert

(for two violins, viola, and two 'cellos)

This quintet was composed in 1828, and is thus the last work written by Schubert. Lyrically and dramatically nothing more perfect has ever been composed for strings. It is sheer enchantment from beginning to end, and words seem almost useless in trying to describe adequately this glorious music.

One might, however, draw attention to a few of the highlights — for example, the quiet opening which quickly leads to excitement; then the indescribably beautiful duet between the two 'cellos, followed by the same theme played by the violins. The glorious theme then gives way to a tempestuous middle section, and a few eloquent and dramatic silences bring one to the return of the principal theme, this time embellished by a series of ascending passages given the second 'cello. The lively and vigorous scherzo, known as "La Chasse", has a remarkable trio. Instead of the usual "Ländler" rhythm, so dear to Schubert, it is in an almost funereal and menacing mood — furthermore it is supposed to be his last writing. The finale is gay and joyous throughout — Viennese in style with the violins having many charming filigree passages to weave around the themes of the other instruments. The movement becomes even more exciting and stormy, ending with an energetic and triumphant flourish.

From a purely technical point of view the whole work shows such a mastery of instrumental writing that instead of the extra 'cello overpowering the already perfect balance of a string quartet, one can only marvel at the clear and resonant effects obtained.

Programme

GOD SAVE THE KING

Tema con variazioni from Quartet in A. Op. 2 Glière

Quintet in C major, Op. 163 Schubert

Allegro ma non troppo

Adagio

Scherzo - Presto

Allegretto

Prog-981
c.1

SECOND CHAMBER MUSIC CONCERT

HARRY ADASKIN - VIOLINIST

FRANCES MARR - at the PIANO

P R O G R A M M E

1. Sonata (1943) Aaron Copland
2. Poeme Ernest Chausson
3. Sea Murmurs Castelnuova-Tedesco - Heifetz
- Praeludium Bach - Kreisler

WEDNESDAY, DECEMBER 12th, 1945, AT FIVE O'CLOCK